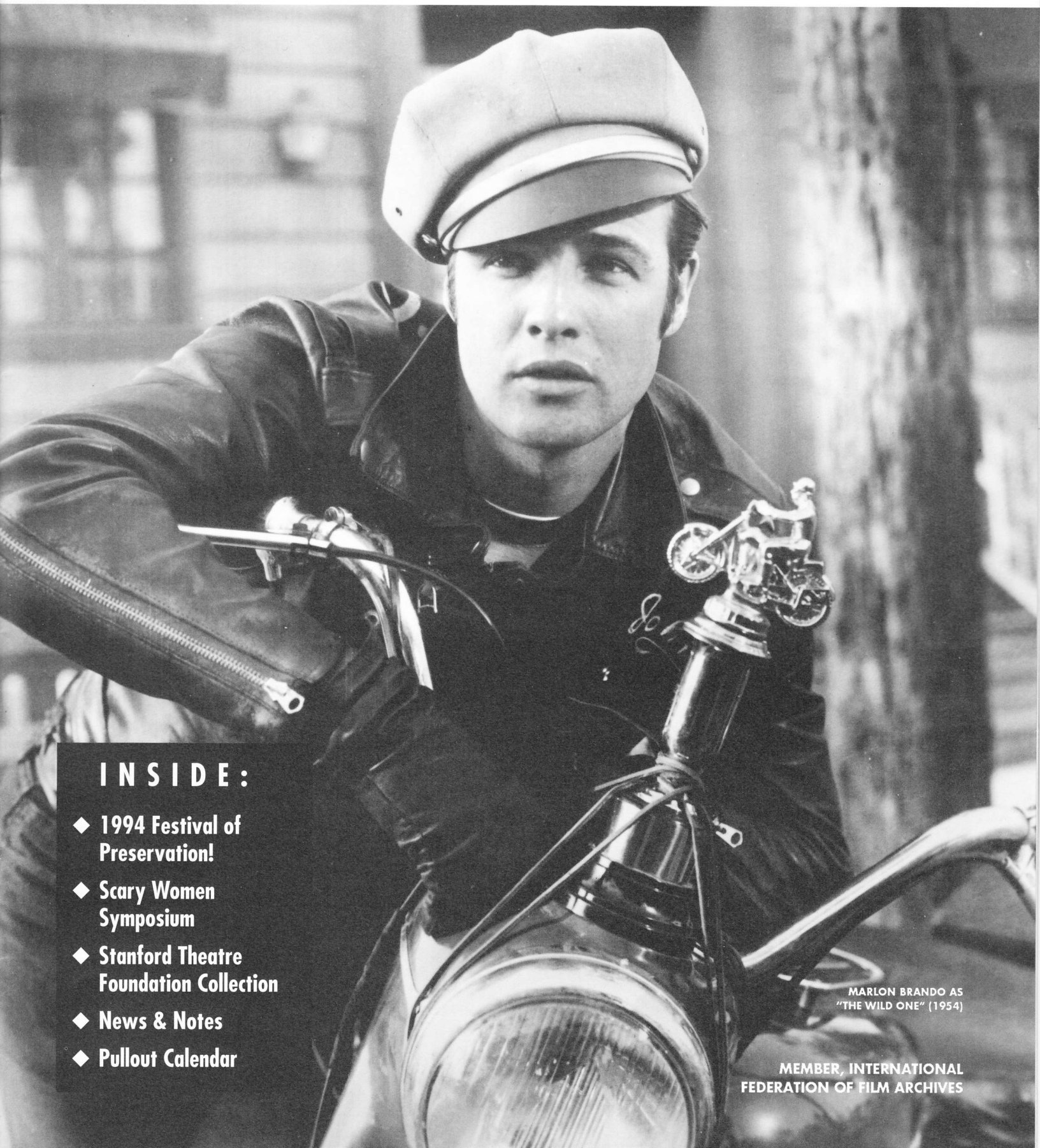


ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

APRIL/MAY 1994



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MARLON BRANDO AS
"THE WILD ONE" (1954)

MEMBER, INTERNATIONAL
FEDERATION OF FILM ARCHIVES



FROM THE DIRECTOR

With a Little Help From Our Friends

Twenty years ago, when the Archive first began to rescue classic films and television, preservation was viewed as an activity of dubious value. At best it was seen as a retreat into nostalgia—an attempt to recapture the glories of a time long past; at worst, a pathological obsession akin to collecting string. Today, however, all of that has changed. The studios and producers have discovered that old films have new life through cable, video cassette and theatrical re-release. A whole generation has discovered the joys and enduring vitality of moving images that had formerly been consigned to dead storage.

Six years ago when the Archive first proposed to have a Festival of Preservation, the initial response was equally sceptical. The word "preservation," it was argued, had the smell of dust and would be off-putting to a public hopelessly in love with the new. But, as it turned out, the Festival of Preservation was new; a unique opportunity to see the world's best prints of acknowledged classics or to discover little-known treasures. Audiences flocked to the screenings, and the concept was adopted around the world.

The results of the Festival justified its key premise: that the most convincing case for preservation is made when audiences fall in love with the images on a big screen and feel emotionally, for themselves, the tragedy of what might have been lost.

This year's Festival celebrates moving image preservation as a collaborative activity. Like motion pictures themselves, the act of saving our film and television heritage is a miraculous feat of social engineering—the integration of widely disparate talents and resources around the world all committed to a common goal. The work within the Archive itself coalesces the efforts of curators, film preservationists, vault attendants, catalogers and skilled laboratory specialists. Nationally, the preservation of the National Collection is a shared responsibility harmonizing the efforts of a wide array of geographically dispersed and philosophically diverse institutions. Internationally, the affiliates of the International Federation of Film Archives (FIAPF) cooperate through the exchange of knowledge and film materials. Of course, none of these activities would be possible without our sponsors: the University, the Endowments, members of the Archive Council and the generous support of foundations, the film and television industry, and public-spirited individuals.

This year, the Archive's tribute to the Library of Congress exemplifies national cooperation. As the official copyright repository, with the largest holdings in the country, the LOC is a natural leader of the archival community—a responsibility it is actively pursuing through the pioneering work of the National Film Preservation Board. Exemplifying international cooperation is the Archive's tribute to "American Film Saved Overseas"—titles rescued in the nick of time by our FIAPF colleagues in Denmark, the Netherlands, Great Britain and the Czech Republic.

Finally, of course, the Festival is an opportunity for UCLA to share this year's preservation product with Los Angeles audiences. It will be a time to celebrate the reemergence on the big screen of the three-strip color restoration of *LA CUCARACHA* (1934), the meticulously reconstructed silent epic *THE SEA HAWK* (1924) and a sparkling print of Arthur Penn's cult classic *MICKEY ONE* (1961).

Two more Cecil B. DeMille features have been returned to their original splendor, and totally forgotten gems such *THE SPIDER* (1931) can once again be seen. James Dean appears in three rare television dramas and the Hearst Newsreels focus on life backstage in Hollywood and Broadway.

The Festival of Preservation is at once an opportunity to acknowledge our professional colleagues, to say thank you to our supporters and to make the case for additional financial resources. But most of all, it is an opportunity for audiences to marvel at wonderful films as they were originally meant to be seen: projected larger than life on a big screen in a darkened hall.

A festival is above all else a celebration and it is the Archive's hope that you will have a wonderful time.

1994 FESTIVAL OF

by Ed Carter

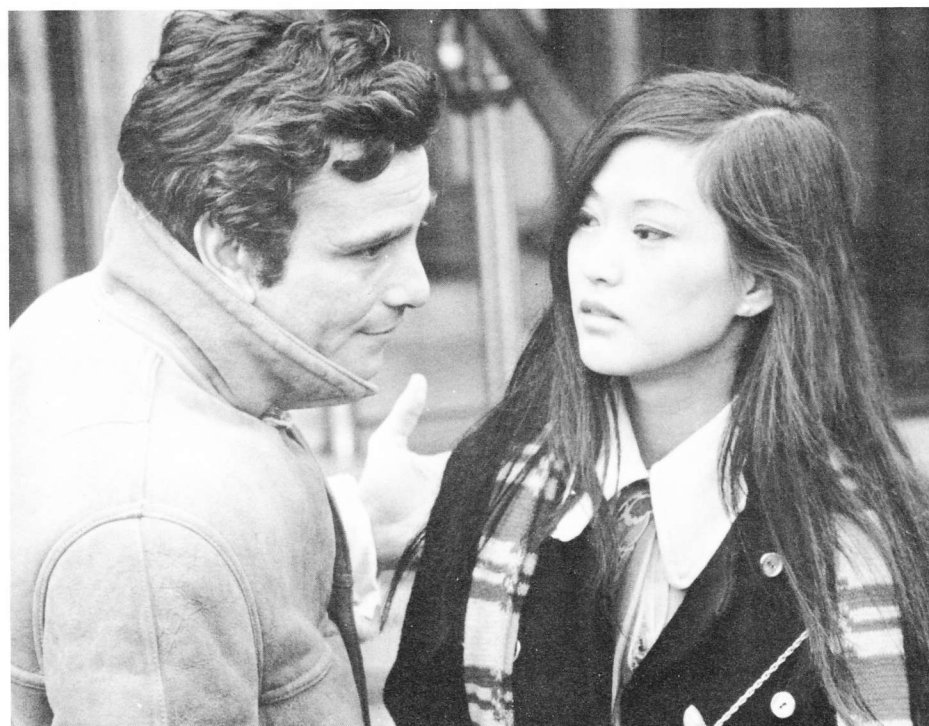
In a greatly expanded schedule of film, the Sixth Annual Festival of Preservation will run from April 7 to May 1. The Festival comprises three sections, headed by the Archive's presentation of over a dozen features and many short subjects, as well as evenings devoted to newsreel and television preservation. A second part of the Festival will be a tribute to the Library of Congress. Finally, UCLA will showcase American films that have been preserved by several foreign archives.

The swashbuckling epic "*The Sea Hawk*" (Frank Lloyd, 1924) opens the Festival on April 7, complete with organ accompaniment by Robert Israel, who generously provided material used in the preservation of the film. Funding for this film came from Turner Entertainment Company, The Mary Pickford Foundation, American Movie Classics and The Film Foundation.

The closing night film on May 1 will be a Marlon Brando double feature, with two of his most dynamic portrayals. In "*The Wild One*" (Laslo Benedek, 1954), he plays a rebellious motorcycle gang leader; and in "*The Men*" (Fred Zinnemann, 1950), a paraplegic war veteran. Sony Pictures Entertainment/Columbia Pictures continues its partnership in preservation with the Archive with "*The Wild One*," as well as providing two other highlights of the Festival, John Cassavetes' "*Husbands*" (1970) and Arthur Penn's "*Mickey One*" (1965), starring Warren Beatty. Gena Rowlands and other special guests will appear at the screening of "*Husbands*," and Penn will be present for his film.



A pair of rare murder mysteries will screen together, "*The Spider*" (William Cameron Menzies, 1931) and "*Murder In Trinidad*" (Louis King, 1934), starring Nigel Bruce in a rare lead performance. These films have been preserved with funding from Hugh M. Hefner



ROBERT ROSEN

PRESERVATION



as well as the AFI/NEA Preservation Program. Another intriguing detective film, "The Crime Doctor" (John Robertson), hasn't been seen since its initial release in 1934. It screens with "The Animal Kingdom" (Edward H. Griffith, 1932).

An evening of television preservation will focus on the work of James Dean. The show will consist of his appearances on "General Electric Theater," starring Eddie Albert and Natalie Wood; "Robert Montgomery Presents" with Ed Begley and Dorothy Gish; and "Schlitz Playhouse of the Stars."

The preservation of Hearst newsreels will also be highlighted, with a program about Hollywood and Broadway. Included will be completed newsreel stories as well as never-seen footage, with behind the scenes material of Academy Awards presentations.

A Cecil B. DeMille double bill will round out the Archive's portion of the Festival. "This Day and Age" (1933) is about a group of high school vigilantes; "The Plainsman" (1936) stars Jean Arthur as Calamity Jane and Gary Cooper as Wild Bill Hickock.

One of the leaders in film preservation in the United States, the Library of Congress will be saluted with the screening of seven features and a number of short subjects. The Frank Capra mas-

terpiece "Mr. Smith Goes To Washington" (1939) is paired with the anti-slum drama "One Third of a Nation" (Dudley Nichols, 1939). The film noir classic "Out of the Past" (Jacques Tourneur, 1947) appears on a double bill with Robert Wise's "The Body Snatcher" (1945). Completing the Library of Congress tribute are the classic "Only Angels Have Wings" (Howard Hawks, 1939) and an early Frank Borzage film, "Back Pay" (1922).

The Festival will also feature American films that have been preserved at archives outside the United States. UCLA has shown films from the British Film Institute in past festivals, and continues the tradition with three films. First is Zoltan Korda's adaptation of Kipling's "The Jungle Book" (1942). Also from the BFI come Fritz Lang's suspense melodrama "House By The River" (1950) and the only surviving fragment of "Goldiggers of Broadway" (Roy Del Ruth, 1929). The latter will be on a double bill with "42nd Street" (Lloyd Bacon, 1933), a print from the Library of Congress. The Cinémathèque Française is represented by two silent films, "Little Pal" (James Kirkwood, 1915) and "Nobody" (Roland West, 1921). Other silent titles come from the Czech Republic's Národní Film Archive—"Monte Cristo" (1922) and Tom Mix's "The Last of the Duanes" (1924). The Danish Filmmuseum contributes two more Tom Mix films, "The Texan" (1920) and "Taking a Chance" (1916). Frank Capra's "Submarine" (1928) will be provided by the Nederlands Filmmuseum.

The UCLA-preserved films in the 1994 Festival were funded by a variety of institutions and individuals: the AFI/NEA Film Preservation Program, American Movie Classics, the Joseph Drown Foundation, the Film Foundation, Hugh M. Hefner, the Mary Pickford Foundation, Sony Pictures Entertainment, the Stanford Theater Foundation, Turner Entertainment Company, Universal City Studios, the Venice Film Festival and YCM Laboratories.

The Festival of Preservation is made possible by the generosity of funding agencies



like the California Arts Council and the National Endowment for the Arts. Thanks also go to corporate friends of the Archive who have supported the Festival by contributing a tribute page in this year's catalog. To date, they are: Armstrong Hirsch Jackoway Tyerman & Wertheimer; Christy's Editorial Supply; Cinetech; Creative Artists Agency; Gipson, Hoffman & Pancione Foundation; Hollywood Film Society; Lucasfilm; NBC Entertainment; Sony Pictures Entertainment; Technicolor, Inc.; Turner Entertainment Company; YCM Laboratories; and Bud Yorkin Productions.

(clockwise from lower left) PETER FALK IN JOHN CASSAVETES' "HUSBANDS" (1970). MILTON SILLS IN "SEA HAWK" (1924) DIRECTED BY FRANK LLOYD. TOM MIX IN "THE TEXAN" (1920) DIRECTED BY LYNN REYNOLDS. BETTE DAVIS AND VICTOR McLAGLEN AT THE 1935 ACADEMY AWARDS FROM PRESERVED NEWSREELS.



SCARY WOMEN: FEMALE MONSTERS AND FIENDS

by Elisabeth Greenbaum

The "Scary Women: Female Monsters & Fiends in American Film" symposium presented on January 29 was a collaboration of the UCLA Film and Television Archive's Research and Study Center and the UCLA Center for the Study of Women. The entire concept of the symposium and its accompanying film series was germinated during a discussion between the Research and Study Center's Andrea Kalas and UC Irvine assistant professor, Program in Film Studies, Rhona Berenstein. This examination of the cultural, societal and historical interpretations of women characters in horror and science fiction film, led to the opportunity for four pioneer feminist film theorists to discuss and debate Hollywood's scariest "women" in the context of an open forum. Rhona Berenstein; Vivian Sobchack, Associate Dean, Department of Film and Television and Critical Studies professor at UCLA; Linda Williams, Professor, Program in Film Studies at UC Irvine; and Barbara Creed, Professor, School of Humanities at La Trobe University, Bundorra, Australia; all delivered papers that will be published as an edited volume.

Archive director Robert Rosen's introduction noted that the symposium could have just as easily been called "Scared Men." He set the tone for the day by explaining the root of that male terror, the awesome combination of fear and repressed desire as represented by sexuality and gender and its psychological and sexual implications.

Rhona Berenstein opened the symposium by presenting her paper, "Now You See Her, Now You Don't: Questionable Types in Paramount's 'The Uninvited.'" It was Berenstein's assertion that the 1944 Louis Allen film was a story of "scary women of a very queer sort." Firmly grounded in the earlier classic film "Rebecca," "The Uninvited" explored the same combined notions of horror and melodrama with the subtext of lesbianism. Both films depicted women who were ecstatically possessed by a female spirit. As Berenstein argues, these spirits are symbols of lesbian desire and the marginalization of lesbians as "apparitions" in our society.

Berenstein even uses Paramount's marketing strategy as an example. The largely heterosexual audience for "The Uninvited" is titillated with the possibilities of lesbianism by the the advertising tag line "a strangely haunting love." This phrase is unusual since the haunter and hauntee are both female. Sexual ambivalence and female desire are represented in "Rebecca" and "The Uninvited" through a twisted, maternal bond. This is often a thinly veiled illustration of the "monstrous lesbian" in horror films of the 1930s and 1940s.

Both films also featured men who were surrounded by women both living and dead and who were threatened by the inexplicable, re-



ALISON HAYES WREAKS HAVOC IN "ATTACK OF THE FIFTY FOOT WOMAN" (1958).

pressed desires of these women. Male characters gain their strength in the end by offering a possible escape or cure to whatever strange phenomenon is ailing their women. The ultimate destruction of "the other" or the forbidden love is what eventually redeems our heroines.

Vivian Sobchack has written extensively on science fiction and phenomenology. Her paper "Excessive' Women on the Terrors of Aging in a Low Budget Science Fiction Film," focuses on cultural fear, loathing and anger of physical aging in low budget films made in the late 1940s and 1950s. "Attack of the 50 Ft. Woman," "Wasp Woman" and "Leech Woman" are all examples of the process and horrors of growing older. The protagonists of these films can no longer bask in the glow of youthful sexuality or hide behind a sexless old age. They have become particularly vulnerable in their early middle age, further proof that the last bastion of sexism is ageism.

Sobchack proposes that "the aging woman, neither mother nor lover, can't be dealt with as either the object or the subject of the gaze." These female "monsters" become both threatening and disgusting. Sobchack is able to explore these women as examples of "excess." All three female protagonists find humiliation at the hands of men, either their husbands or a co-worker. Two of the women are drunks, a further example of excessive behavior as well as sexual frustration in 1950s cinema. In "Wasp Woman," a high profile business mogul is not brought to ruin by her power but by her inability to remain young. When these "excess" woman are finally driven to violence, anger and vengeance, they transform into man destroying monsters, who manufacture their own destruction. It is the process of their aging that literally makes them "alien," both to themselves in the physical sense and society at large.

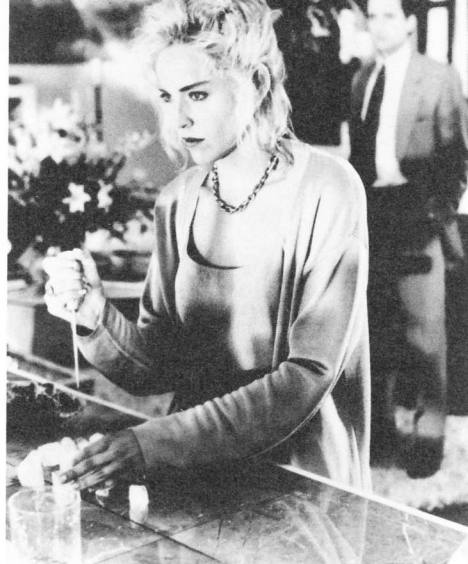
These films are so obvious, they're mind boggling. As Sobchack states, "These weren't allegories, they were moral examples." She further discusses the era that created these images. "The 1950s saw women who were back in the home after working during the war. Our war brides were aging and bored in the newly built culture-less suburbs." With a society romanced by advances in technology, a new sexist and ageist technoculture was born. Embodying the themes of self revulsion, anger and abandonment, the older woman became a repulsive, grasping crone as reflected by American cinema. As she ended her presentation, Sobchack commented, "Aging is the human face of death and it is a woman's face...the witch or hag."

Linda Williams' paper, "Scary Women, Scared Women: Psycho and the Post-Modern Pleasure of Fear," is a carefully constructed investigation of audience response to the film "Psycho." Unlike other post-modern film theorists, Williams argues that the audience was not only a willing participant but a delighted one. The very first glimpse of the horrifying and barely perceived Mrs. Bates holding her "phallic weapon," caused audiences to scream in a new way, particularly women filmgoers. "Psycho" was pivotal in the development and history of the horror genre. The film's perspective of Norman as both a victim of his desires, or feminine self, and of his mother, always returns to the idea of a monstrous/fiendish woman. The women Norman murders, both Marion and his mother, are seemingly deserving of a violent end. This notion of the woman "asking for it" and the sexualized violence that follows, is expected by the viewer and has persisted in horror to this day.

Williams notes, "The audience appeared to be 'transfixed by the assaultive nature of the film and the strange and manipulative pleasure it evoked. There were scared women in the film and scared women in the theaters.'" Hitchcock



ANTHONY PERKINS IN ALFRED HITCHCOCK'S "PSYCHO" (1960).



SHARON STONE AND HER ICE PICK, "BASIC INSTINCT" (1992).

(although he never anticipated the depth of the audience response) planned that terror. His strict rule that no one could enter the theater once the film started and the vow of secrecy that all the "participants" seemed to keep, created a roller coaster ride for a new generation of "disciplined" filmgoers.

Barbara Creed's thoughtful and often humorous delivery of "Kiss My Ice Pick: Images of Female Monstrosity," is a fascinating plunge into a comparison of "Basic Instinct" and a hardcore bondage film entitled "Lashes." Creed notes that all cultures, from time immemorial, have female monsters. These women are sexual stereotypes, one of the most enduring being the "castrating woman." She is terrifying, universal and literally and/or figuratively possesses a vagina dentata. Curiosity, sensationalism, male anxiety and to some extent pleasure are wrapped around the notion of these hidden teeth.

In "Basic Instinct" a beautiful, rich, bisexual woman murders her lovers during orgasm. The killer is aligned in sex and death as sex and orgasm reflect a loss of control or "a little death." The character of Catherine Trammell breaks boundaries with the kinds of things she discusses in terms of sexual pleasure. When she exposes herself during the infamous "beaver" scene, the men are completely in her power. Her crossed and then uncrossed legs represent scissors. As Creed asks, "Is this woman castrated or does she castrate? Is her vagina where the ice pick should actually be?"

The hardcore porno film "Lashes" is a male bondage extravaganza designed to give pleasure to male masochists. A dominant, masked and leather clad "mistress" subjects a man's penis to innumerable insults and violence. The dentata scene occurs when the "mistress" places the penis in an scissor-like egg cutter with serrated teeth.

"Basic Instinct" has much in common with hardcore bondage films. These films portray a dominant, i.e. phallic, sexually ambiguous and challenging woman. Catherine Trammell and her "mistress" counterparts are viewed from a fetishistic perspective. Women are permitted to speak about sexual desires in a graphic manner,

The Stanford Theatre Foundation Collection

by Ed Carter

One of the single most important collections to come to the Archive in recent years is the Stanford Theatre Foundation Collection. Placed on deposit by its owner, the Stanford Theatre Foundation, it represents a crucial supplement to UCLA's silent film holdings. Comprised of over 1,700 titles in 35mm and 16mm, the collection was acquired from the late John Hampton by Foundation director David W. Packard. It contains features, short subjects, serials and animation; there are well-known as well as rare films, including many unique prints.

In 1941, John Hampton and his wife Dorothy opened The Silent Movie theater on north Fairfax Avenue in Hollywood. A pioneer in silent film programming and collecting, Hampton screened silent films at a time when they were ignored by most of the film establishment. Since these films were not widely distributed, he began collecting his own prints to show in the theater. He and his wife ran the entire operation—she took tickets and ran the concessions, he projected the films (and added his own soundtracks from his huge collection of 78 rpm records). He garnered quite a cult following, with many silent stars coming to see their films. After nearly four decades of operation, Hampton closed the theater in 1980. In December 1988, the Archive went to Hampton's theater and began the formidable task of determining the size and scope of the collection for possible acquisition by the Stanford Theatre Foundation. The range of films that Hampton owned was impressive. He had all the classics, including "The Birth of a Nation," "The Mark of Zorro," and "The Phantom of the Opera," but lesser known films as well, such as the 1925 version of "The Wizard of Oz" (directed by Larry Semon) and an early Douglas Fairbanks film written by Anita Loos, "The Americano" (1917). Serials, a vital part of silent cinema, were also abundant, with titles such as "The Jungle Goddess" (1922), "Lightning Bryce" (1919) and "The Master Mystery" (1919, starring Harry Houdini). In addition, there was a smaller but significant number of foreign films ("Der Golem," "Pandora's Box," and "Uferfall") and early animation (Disney's "Alice" series, Felix the Cat).

After the Archive surveyed the collection, it was purchased by the Stanford Theatre

Foundation and placed at UCLA. After another long and complicated process of inventorying the material, most of the collection is now available for research and study purposes. In cases where prints are rare or especially fragile, however, they will remain unavailable for viewing until they have been properly safeguarded.

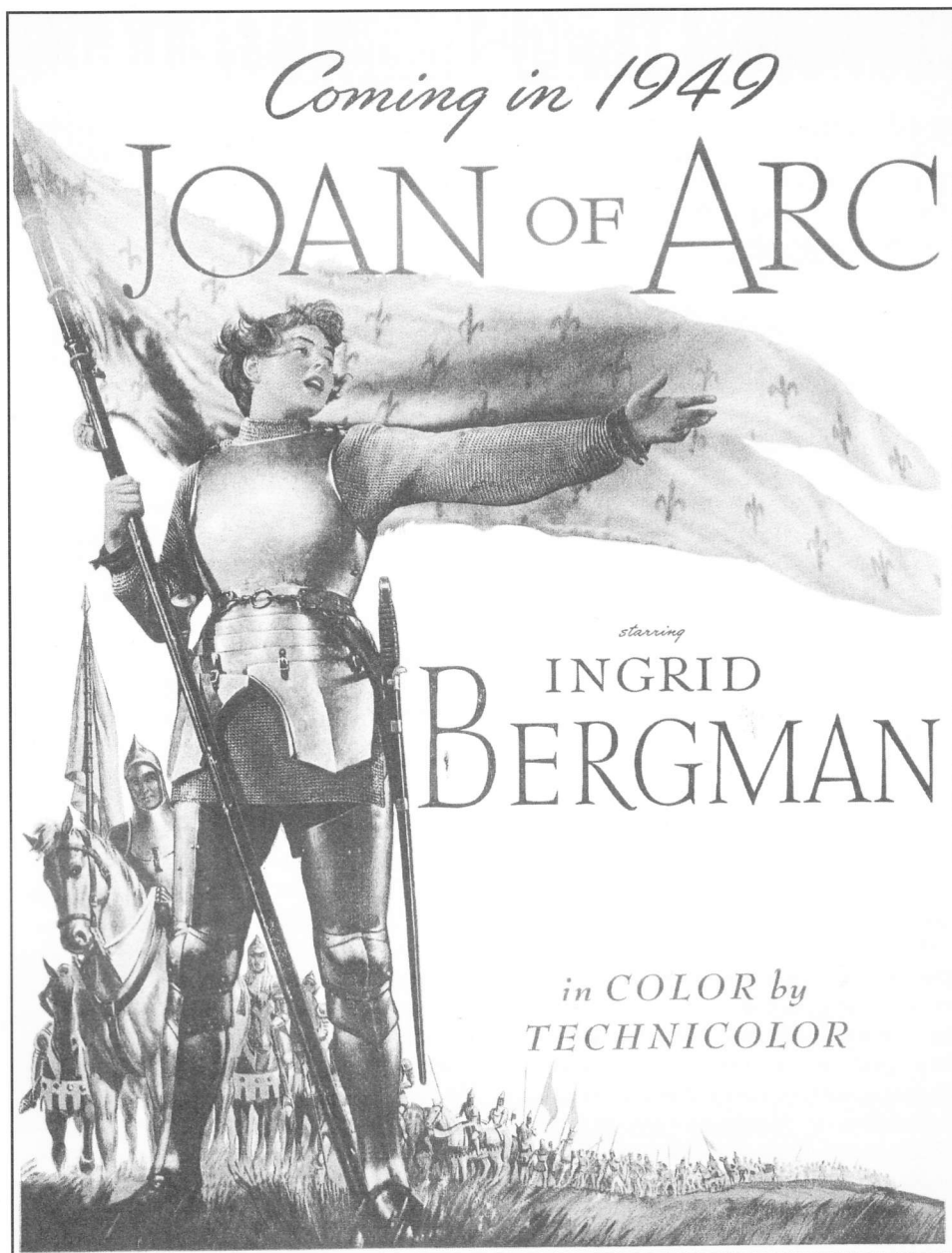
Not only is the collection large and eclectic, it contains many examples of rare and one-of-a-kind films, some previously thought lost. Though the vast majority of the films are in 16mm, many were made from the original 35mm negatives.

Hampton often did his own tinting of black and white prints, trying to duplicate the original look of these films. Since he owned the films he exhibited, he took unusually good care of them. He tried to minimize damage, and meticulously repaired normal wear and tear. The films' surprisingly good condition makes them especially suitable for preservation projects. Material from the Stanford Theatre Foundation Collection has already been used in the preservation of several films, including the features "The Godless Girl" (Cecil B. DeMille, 1929) and "Empty Hearts" (Al Santell, 1924), and the short subjects "West of Hot Dog" (1924) and Chaplin's "A Film Johnnie" (1914). Some of these films, like "The Plastic Age" (Wesley Ruggles, 1925), have been seen in UCLA's annual Festivals of Preservation. Occasionally, portions of films in the collection have been combined with other prints, as when the English intertitles of Stanford prints of "Capital Punishment" (1925) and "The Fast Worker" (1925) were blown up to 35mm to complement Dutch-intertitled prints received from the Nederlands Filmmuseum. Future collaborations with the Stanford Theatre Foundation under consideration include "The Bright Shawl" (1922), with the amazing cast of Richard Barthelmess, Edward G. Robinson, William Powell, Dorothy Gish and Mary Astor, and "Romola" (1925), with Lillian and Dorothy Gish. The latter film was believed lost, and this collection contains perhaps the only two surviving prints.

John Hampton died in 1990, but his legacy of the love of silent films lives on. Dorothy Hampton and Larry Austin have reopened The Silent Movie, and continue to run regular programs on weekends. The Stanford Theatre Foundation Collection at UCLA is a gold mine of early cinema, a rich resource for scholarship and appreciation which has barely been tapped.

and both employ the controversial "beaver" shot. To further the argument for similarities, Michael Douglas' character shares common ground with male masochists, as he's only attracted women "who threaten to slash him to bits." His character also wants to control Catherine as the masochist pays the mistress, thereby delineating the rules of the game.

A question and answer period took place after each speaker and again at the end of the symposium. The topic of "Scary Women" took some unusual turns as participants contributed ideas and opinions. The breadth of discussion and passions that were invoked over issues of gender and sexuality, indicated that the scholars had opened the floodgates on this burgeoning area of film theory.



Unseen in its original form since its release in 1948, "Joan of Arc" (directed by Victor Fleming and starring Ingrid Bergman) has become the Archive's latest complex Technicolor restoration project. Released at 145 minutes, it was cut down almost immediately, with scenes inverted or deleted, and narration added. Many shorter versions have been created, but the 100-minute version has been the "standard" for the past thirty years.

Phase one of the project, the soundtrack, has recently been completed. Preservation Officer Robert Gitt supervised the complicated piecing together of material from several sources. The Archive retains the three-strip Technicolor camera negative and magnetic soundtrack of the 100-minute version (on deposit from King World). Gitt discovered a 145-minute European reissue version (cropped to widescreen Superscope image) with Dutch subtitles, at the Nederlands Filmmuseum, which was lent to the Archive.

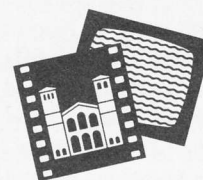
This print contained the soundtrack of the complete version, but had many splices and was missing bits of footage at the head and tail of each reel. Private collector Jeff Joseph contributed his 16mm copy (made during the 50s) of the complete version, which was used as a guide for sound missing from other prints. A 35mm 1950 reissue print from the Academy of Motion Picture Arts and Sciences helped to fill in any remaining gaps. Using all this material, the Archive has restored the complete soundtrack and transferred it to 35mm magnetic. Todd-AO/Glen Glenn will provide additional sound enhancement to eliminate any remaining pops or clicks.

The work on "Joan of Arc" demonstrates how American and foreign archives, as well as private individuals, are all vital to the preservation of American films. Now phase two, the more expensive and difficult work on the picture portion of the film, begins. Substantial funds are still needed to complete this monumental task.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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AFI/NEA Grant

The AFI/NEA Film Preservation Program has renewed its grant of \$97,500 to the UCLA Film and Television Archive for the fiscal year ending June 30, 1994. Administered through the National Center for Film and Video Preservation, the grant will be used to finance lab costs to preserve a number of 35mm nitrate fiction films (both shorts and features). Ranging from 1920s silents to films of the late 1940s, these fragile nitrate titles will be transferred to safety stock.

Cultural Affairs Grant

The City of Los Angeles Cultural Affairs Department has made a special award of \$5,000 to the Archive through its Parades and Festival category. The funds will be used to present the Ninth Annual Los Angeles Asian Pacific Film and Video Festival, which will run from May 17-29. The Archive is appreciative of this important support for a film and video festival that has become an indispensable part of the life of the Asian Pacific community in Los Angeles, as well as the city as a whole.

Sony Gift

Sony Pictures Entertainment has made a renewed donation of \$25,000 to the Archive, to build the endowment which funds preservation and restoration of classic Columbia Pictures films. The endowment now totals approximately \$150,000.

In partnership, the Archive and Sony Pictures have undertaken several exciting film preservation projects during the past year. Arthur Penn's "Mickey One" (1965) with Warren Beatty and Laslo Benedek's "The Wild One" (1954) with Marlon Brando will be screened at the upcoming Festival of Preservation.

Cecil B. DeMille Trust

Prompted by the generosity of Trustee Cecilia deMille Presley, the Cecil B. DeMille Trust has made a major unrestricted gift of \$50,000 to assist the Archive with earthquake recovery and other current projects. The DeMille Trust is one of the Archive's most loyal supporters, having funded several preservation projects in the past. Two of the Cecil B. DeMille films preserved at the Archive—"This Day and Age" (1933) and "The Plainsman" (1936) starring Jean Arthur and Gary Cooper—will be shown on a double bill during the upcoming Festival of Preservation.

"Scary Women" Garners Grants

The Archive Research and Study Center's scholarly symposium "Scary Women: Female Monsters and Fiends in American Film" was supported by generous grants from UCLA's Center for the Study of Women and the Academy Foundation (Academy of Motion Picture Arts and Sciences). These grants made it possible to assemble an impressive panel of feminist film scholars and to develop their presentations into a book on this provocative subject.

The Center for the Study of Women contributed \$5,000 toward the costs of producing the symposium itself, while the Academy Foundation made an award of \$4,500 to cover the editorial and design expenses involved in turning the papers into a scholarly monograph. The "Scary Women" publication will be the third in a series entitled "The UCLA Film and Television Archive Studies in History, Criticism and Theory." Earlier titles were "Before the Nickelodeon" by Charles Musser and "The Mexican Cinema Project," edited by Chon Noriega.

Friends of the Archive

The Archive would like to thank Randy Haberkamp for his recent donation to the preservation program; a matching gift from his employer, CBS, was also appreciated. The Silent Society funded the preservation of an early Pathé short subject, "The Wrong Door." ASIFA Hollywood (International Animated Film Society) made a donation to preserve the early animated short "I'm Insured." Both films were subsequently screened at the Silent Film Festival in Pordenone, Italy. Thanks go to James Bickel, Helen Titus, Laurel Gonsalves and Marie Gordon for their recent contributions. Thanks also to Mr. and Mrs. Steven de Souza and Mr. and Mrs. Paul Mathieu.



JEAN ARTHUR AND GARY COOPER IN
"THE PLAINSMAN" (1936).

"B" MOVIES



by Elisabeth Greenbaum

The 1930s and 1940s were a time of massive growth in the film industry. The lack of alternative sources of entertainment, save the radio, combined with the desire to escape from the dark reality of the Depression, created a demand for films among the largest group of moviegoers in history. In an effort to satisfy the public's appetite for a double bill and at least a full three hour entertainment experience, the "B" movie was born. Although the films were critically derided and dismissed at their inception, the public was enthusiastic. The style has found respectability with time and is now considered an important, if not classic, chapter of our cinematic legacy.

During the movie boom, the big studios were more than happy to supply high profile features starring Gable, Bogart, Hepburn and so on; but they were less inclined to supply a second feature.

Large studios did make their own Bs, but the second feature really became the domain of the newly created B studio. Springing up overnight, even at the height of the Depression, the studios of "Poverty Row"—also known as the "B-Hive" and "Gower Gulch"—went to work churning out short, low budget films.

Led by Monogram, Republic and PRC, the most reputable of the B studios, the lengthy art of filmmaking was pared down to a week to three weeks of production. Stripped to the bare minimum with lesser known or unknown actors, cheap sets and costumes, B films made up for what they lacked with sheer audacity and an emphasis on the story. Bs were so low profile that directors and writers were often able to circumvent the notorious Hayes Office obscenity laws. Salacious tidbits, political allegories, double entendres and veiled homosexuality were just a few of the things a B film could get away with.

Since the B style of filmmaking encompasses virtually all movie genres, there were more failures than successes. Although a few films are universally acknowledged as exceptional, in most cases it holds true that what one person might consider horrid, another might think was a camp classic.

B style comedies and musicals usually failed miserably. The humor in these so-called comedies usually translated as stale and boring. Musicals tended to be particularly bad. The musical numbers were cheaply scored and produced lacking any vitality and originality.

Prior to the development of the spectacular special effects that could turn a film into a blockbuster, science fiction and horror films were almost exclusively B level. However, the popularity

of many of these films has never waned. Don Siegel's "Invasion of the Body Snatchers" (1956) served as a stinging rebuke to Senator Joe McCarthy's reign of terror, without so much as a nod to politics or even a hint of cheesy visual effects. Two subsequent remakes have failed to capture the wonderfully subversive and truly frightening



nature of this film. Director/producer William Castle's films still draw an audience. His 1944 tour de force "When Strangers Marry," a tense, psychological thriller, is considered by many critics to be the greatest B film of all time. Kurt Neumann's 1950 film "Rocket Ship X-M," perhaps the finest example of post World War II science fiction, focused on the horror of nuclear destruction in an era when the best defense against nuclear attack was hiding under a desk.

Although many B science fiction and horror films were very good or at least wonderfully campy, the best of the B films fall under the category of film noir. Tight plotting with an emphasis on dialogue and minimalist sets seemed to lend itself to portraying the seamier side of life. In 1946, favorite cult director Edgar G. Ulmer presented "Detour." Rumored to have been shot in four days, it is a relentlessly bleak look at a young musician who becomes embroiled in two murders he didn't commit. The film's femme fatale, the aptly named Anne Savage, turns in a performance memorable for its pure ferocity. Tom Neal, who played the musician, actually ended up in prison for murdering his wife—further adding to the film's appeal. Sam Fuller, one of the few B directors who was critically respected, turned out gritty crime dramas. "The Crimson Kimono" (1959), a sensational tale of two detectives who fall in love with the same witness as they try to solve the murder of a stripper, is outstanding for its use of locations. Fuller filmed in Los Angeles' Little Tokyo and created the film's intense realism on a shoestring budget.

By the mid to late 1950s the era of B movies had run its course, finally disappearing completely in the early 1960s. Several factors contributed to the demise: the antitrust theater divestiture, which prevented the movie studios from co-opting the movie theaters; the healthy economy, which provided more spending power for other leisure activities; perhaps most importantly, the new technology of television. As Charles Flynn and Todd McCarthy write in their definitive book *King of the Bs*: "The best of the Bs are genuine art, the worst of the Bs are genuine junk, but most of the Bs do nothing more than epitomize the dictum that a movie is a movie, nothing more and nothing less."

(clockwise from top) LLOYD BRIDGES, OSA MASSEN, JOHN EMERY AND NOAH BEERY, JR. CRASH LAND IN "ROCKET SHIP X-M" (1950). THE LAST REMAINING HUMANS FEND OFF THE UNSEEN HORROR IN "INVASION OF THE BODY SNATCHERS" (1956). VICTORIA SHAW IN "THE CRIMSON KIMONO" (1959).



Earthquake '94

by Ed Carter

At 4:31 a.m. on Monday, January 17, 1994, the 6.8 "Northridge" Earthquake hit Southern California. By 5:30 a.m., the first of several Archive staff members had arrived in Hollywood to assess the damage. Like most other institutions and businesses in the region, we had no idea of the extent of the damage, nor could we estimate how long our operations would be disrupted.

On campus, a portion of the East Melnitz office was flooded when a water pipe burst. Melnitz Theater, home to the Archive's public screenings, was closed for nearly two weeks while loose ceiling tiles were secured. The Archive's Research and Study Center, housed in historic Powell Library, which is currently undergoing a seismic renovation, was largely spared any damage.

At the Hollywood location, in the office areas, books and boxes toppled. In the vaults, a number of films, tapes and loose pieces of equipment fell off shelves; and three or four large storage units partially collapsed. Surprisingly, though many cans and tape cases were either dented or broken, only a few reels of film suffered any actual damage. Furthermore, the preservation negatives and fine grains that constitute the Archive's preservation collection were stored in the nearby state-of-the-art Hollywood Vaults facility, where they sustained no damage whatsoever. The Archive's collections survived virtually intact.

Because we have always been aware of earthquake danger, all the shelving units in our own

vaults had been properly braced to prevent movement—especially a possible "domino effect" with closely parallel units. Though we had taken these precautions before the quake, we have now learned additional ways to increase the strength and stability of our storage facilities, which will be put into effect as we rebuild.

By the day after the quake, the long and complex process of cleanup and reconstruction had begun. The Archive's Hollywood location began what resembled a military operation. Each morning, staff members gathered to report on damage, assess priorities, review safety rules and plan projects. For several weeks after the quake, many areas were off limits due to unsteady shelves; staff members were forbidden to enter any storage area alone or without wearing a hardhat.

Before the Archive's operations can fully return to normal, a lengthy rebuilding process must be completed. Damaged shelves must be carefully emptied and torn down; new ones built, and all the films then reshelved. For the time being, some services can only be provided on a limited basis. The Archive will keep its colleagues, donors and friends fully informed as this process continues.



UCLA Takes Active Role in National Film Preservation Policy-Making

by Cornelia Emerson

The National Film Preservation Act of 1992 mandated a thorough inquiry into the status of film preservation within the film industry and in both public and nonprofit film archives, to be conducted by the Library of Congress and the National Film Preservation Board. Summary results of the first round of public hearings and statements submitted by professionals throughout the field, including Archive Director Robert Rosen, were distilled in a written report, "Film Preservation 1993: A Study of the Current State of American Film Preservation."

Now discussion of the ways and means to promote film preservation is moving forward through four task forces, each representing the key constituencies in the field, plus one special committee devoted to developing strategies for preservation fund-raising.

This National Film Preservation Board Funding Committee is chaired by Roger Mayer of Turner Entertainment, and includes the Archive's Robert Rosen and John Ptak of Creative Artists Agency and the National Center for Film and Video Preservation at the AFI.

"Public-Private Cooperation" is the topic to be discussed by one of the task forces, which is charged with developing mechanisms to coordinate public-private ventures and to facilitate communication among archives, industry and technical experts. Also on the agenda are new legal incentives for stimulating private companies to support preservation projects. Archive Curator Edward Richmond is a member of this group.

Another group, charged with "Redefining Preservation," has as its mission to reconceptualize preservation—taking a new look at physical storage, electronic transfer for some films, and

newer technologies as components of the preservation effort in its broadest context. A third task force devoted to "Public Access and Educational Use" has been asked to create a framework for providing greater access to publicly preserved films and for the educational use of others. A final group will work on the issue of "Public Awareness," devising means to generate public awareness of and support for film preservation activities.

The task forces and special committee represent a unique effort to bring together all the major constituencies connected with film—archives, the film industry, the educational establishment. The discussions being conducted this spring will have long-ranging consequences, for they promise to build a solid consensus of support for mutually agreed-upon new programs to promote—and pay for—the preservation of our moving image heritage.

News & Notes

by Ed Carter, Cornelia Emerson and Elisabeth Greenbaum

Television Acquisitions

Coffee Walker, producer of the 1960s pop music show "Shivaree," provided 25 kinescopes of that program, along with nearly the complete run of "Shindig" (1964-66). From the Academy of Television Arts and Sciences came a 3/4" copy of the 45th Annual Emmy Awards. Delbert Mann donated two episodes of "Goodyear Television Playhouse" which he directed. The ATAS-Robert Hoffman collection comprises nineteen 16mm kinescopes and prints, including the 1953 "Studio One" version of "1984" starring Eddie Albert and Lorne Greene; "Four O'Clock," an episode of "Suspicion" directed by Alfred Hitchcock; and "General Electric Theatre," "I Am A Fool," starring James Dean and Natalie Wood. Aubrey Solomon donated twenty-two episodes of "The Mary Tyler Moore Show," and one each of "Ben Casey," "Bachelor Father," "Hazel" and "My Three Sons." In the John Daly collection (donated by his widow, Virginia) are eighteen 16mm prints of documentaries produced by ABC in the 1950s and 60s. From Harry Arends, episodes of "Telephone Time," "The Third Man," "Gidget" and "Four Star Playhouse." Writer/director David Swift provided four episodes of "Jamie," a sitcom starring Brandon de Wilde from 1953 and 1954; and four "Barney Miller" shows from 1977. All seven parts of the PBS documentary series "The Great Depression" came from the production company, Blackside, Inc.

Motion Picture Acquisitions

In 1989, the Archive purchased six 35mm films to be shown in a Vietnamese series which screened in Melnitz Theater and toured the country. Now that the tour has been completed, these prints are part of the Archive's permanent collection. Included in this group are "The Abandoned Field (Nguyen Hong Sen, 1979) and "When The Tenth Month Comes (Dang Nhat Minh, 1984). Archive staffer Jere Guldin provided rare 35mm nitrate prints of five short films made around 1900 and released by the Philadelphia company Williams, Brown & Earl. The Ford Foundation donated ten 16mm prints of documentaries which relate to the programs that the foundation has funded. "They Call It Wild Cat: A Program of Supported Work" (George C. Stoney, James Brown, 1974) and "Music Lessons" (Joyce Chopra, 1981) are representative examples. Longtime Archive friend and associate Robert Grant Dickson continued his tradition of donations, with fifteen reels of assorted trailers for recent feature films. Academy of Motion Picture Arts and Sciences

member Bonnie Rothbart Stark added to her previous donation of VHS copies of films considered for 1992 Oscars. Prominent titles included "Bob Roberts" (Tim Robbins, 1992) and the "work in progress" version of "The Beauty and the Beast" (Gary Trousdale, Kirk Wise, 1991). In a continuing program to provide study copies of Mexican films, the Archive has produced 1" and 3/4" tapes of twenty titles from the recent "Classic Mexican Cinema 1919-64" film series. Among the films in this new collection are "Maclovía" (Emilio Fernandez, 1948) and "Republic of Sin" (Luis Buñuel, 1959). 20th Century Fox provided 35mm copies of some of its recent releases, including "Edward Scissorhands" (Tim Burton, 1990) and "Jack The Bear" (Marshall Herkovitz, 1993).

Screenings

Archive prints have been screened in a wide range of venues over the past several months. In the United States, the Wisconsin Center for Film and Theater Research in Madison showed "Humoresque" (Frank Borzage, 1920); New York's Museum of Modern Art presented "The Countess of Monte Cristo" (Frederick de Cordova, 1948); and the Boston Museum of Fine Arts used "Vagabond King" (Ludwig Berger, 1930). In Northern California, the Noyo Theatre in Willits presented "The Valley of the Giants" (Charles J. Brabin, 1927) as a benefit for a nonprofit historical society. The Pacific Film Archive in Berkeley screened "Damaged Lives" (Edgar G. Ulmer, 1933) and John Ford's "Stagecoach" (1939). The Stanford Theatre in Palo Alto showed "Bell, Book and Candle" (Richard Quine, 1958) in a Jimmy Stewart series, and both "Double Indemnity" and "A Foreign Affair" in a Billy Wilder retrospective. The American Film Institute Theater screened "Hell's Angels" (Howard Hughes, 1930); "Blonde Venus" (von Sternberg, 1932); and "Smash-Up, The Story of a Woman" (Stuart Heisler, 1947). Both "Little Big Man" and the Archive's new preserved print of "Mickey One" appeared in an Arthur Penn tribute at the Sundance Film Festival. A number of animated shorts and newsreels were presented at the Miami Film Festival in a program on film archives and film preservation made by Curator Edward Richmond and Newsreel Preservationist Blaine Bartell. A Vietnamese film distributed by the Archive, "When the Tenth Month Comes" (Dang Nhat Minh, 1984) was shown in conjunction with a symposium on arts conservation in Southeast Asia at the Asia Society and again with "Brothers and Relations" (Tran Vu, 1986) at Asian Cinevision in New York. Closer to home,

the Los Angeles County Museum of Art included "Smash-Up"; "To Each His Own" (Mitchell Leisen, 1946) and "Double Indemnity" (Wilder, 1944) in its Women's View series; while the American Cinematheque showed "Riot in Cell Block 11" (1954) in its Don Siegel series.

On the international front, both Lisbon's Cinemateca Portuguesa and the Filmoteca de la Generalitat in Valencia, Spain borrowed "A Star is Born" (William Wellman, 1937). The Museo Nazionale del Cinema in Turin, Italy screened "The Love Parade" (Lubitsch, 1929); while the Belfort (France) Film Festival chose "Portrait of Jason" (1967) for its Shirley Clarke tribute. Both the Cineteca del Comune di Bologna (Italy) and the Nederlands Filmmuseum in Amsterdam requested a number of Archive films, including "The Godless Girl" (DeMille, 1929), for series documenting the transition from silent to sound films. UNAM, the Mexican film archive, presented a series of Spanish-language versions of Laurel and Hardy comedies from the early sound era in conjunction with a lecture series by UCLA's Robert Grant Dickson. The Diagonale Festival in Vienna borrowed a number of Max Fleischer animated shorts for its Fleischer centenary. Finally, the Cultural Department of Rome City Hall and the Cineteca Nazionale co-sponsored a retrospective on John Ford, with "The Village Blacksmith" (1922); "The Informer" (1935); "She Wore a Yellow Ribbon" (1949); "Rio Grande" (1950) and "The Quiet Man" (1952) coming from UCLA.

Commercial Services

Arthur Dong's "Coming Out Under Fire"; Blackside, Inc.'s "Malcolm X: Make It Plain" and Frontline's "Oswald" are some of the recent documentaries featuring Archive newsreel footage licensed by the Commercial Services division. For the thirtieth anniversary of the assassination of President Kennedy, CBS produced two documentaries including our footage—one for national broadcast and the other for installation at the John F. Kennedy Library. French television station France 2 used a substantial amount of Archive footage of African Americans for its multi-part series on "Blacks in America," and is currently producing another series on famous couples which will include Archive footage of Humphrey Bogart and Lauren Bacall, Igor and Vera Stravinsky, and others.

Staff Notes

In December the Archive welcomed Elizabeth Gilbert as the new Viewing Room Attendant at the Hollywood vaults. She graduated from Wesleyan University in 1992 with a degree in psychology; in addition to her work at the Archive, she counsels veterans at UCLA's department of Veterans Affairs. We wish the best to former Publications Assistant Christina Riley, who in December departed both the Archive and Los Angeles for Chapel Hill, North Carolina. February 18 brought new Publications Assistant Martha Widmann, a freelance graphic designer.

Visitors

In February Guy Petherbridge, Senior Preservation Advisor at the Australian Archive, toured the Archive's Research and Study Center and the vaults in Hollywood. He was introduced to the Archive's unique public access activities, as well as our film and television preservation programs.

Travels

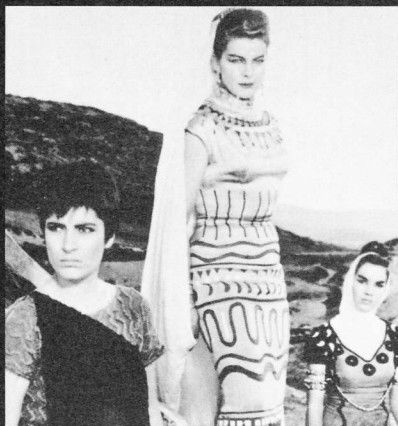
On February 5, Edward Richmond attended the Executive Board Meeting of AMIA in Miami, Florida. Blaine Bartell attended the 1994 Miami Film Festival Seminar Program, February 6-7. Bartell presented rare footage of Miami's Fleischer Studios at a seminar entitled "Making Miami Magic: The Fleischer Studios." He also participated in "Images from the Archives: Filmed in Florida" and "Cultural Diversity in the Archives." Steven Ricci delivered a paper on filmmaker John Ford at the John Ford Conference in Rome in mid-February. The conference was presented by Palazzo Degli Esibizioni.

American Library Association

Jane Magree and Martha Yee attended the meeting of the American Library Association (ALA) in Los Angeles from February 4-10. The annual meeting served as a venue for discussion and decision-making on proposed changes to national cataloging standards. Martha Yee is currently serving on a task force to investigate changes in the rules for uniform titles for moving image materials. The challenge of the committee is to simplify the difficult job of cross referencing catalog materials by title, as film titles often differ from country to country and release to re-release. Magree and Yee also participated in a tour organized by the Library and Information Systems Office of the UCLA Libraries in preparation for Orion II, the latest replacement software for Orion. The software overhaul is of particular importance to the Archive.

ALL DRESSED UP AND NOWHERE TO GO?

If you haven't already, why not put yourself or a friend on the Archive mailing list? Liven up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's screening and event **CALENDAR**. With over 500 films playing annually at the Archive, there isn't a moment to lose!



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Editor: Cornelia Emerson
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Produced by: UCLA Publication Design Services

COMING ATTRACTIONS:

Asian Pacific Festival

The Ninth Annual Los Angeles Asian Pacific Film and Video Festival, a co-production of the Archive and Visual Communications, is slated for May 17-29.

Presented each May during Asian Pacific American Heritage Month, the Festival presents work by film and video makers of all Asian and Pacific Islander nationalities, whether working in their countries of origin or anywhere else in the world. This year work will come from China, Hong Kong, Indonesia, India, Japan, Malaysia, Mongolia, the Philippines, Singapore, South Korea, Taiwan, Thailand and Vietnam—as well as Australia, Canada, the United Kingdom and the United States. Many film/videomakers will attend the screenings, to discuss their work with the audience.

This year the Festival includes several special events. One is a series of silent films by the great Japanese director, Yasujiro Ozu. Another program pays tribute to the late actress Emta Patil, who through her personal activism and the roles she played was an influential advocate for Indian women. Several evenings will be devoted to Yoko Ono's Fluxfilms, which established her reputation as a leader of the avant-garde in the 1960s and 1970s. Running through this Ninth Annual Festival will be a sidebar on "Korean Cinema Today," a series of films introducing that country's vibrant contemporary cinema to Los Angeles audiences. Another program explores new work by Canadians of Asian descent. Finally, a panel discussion (modeled on last year's "Writing into the 90s") will take a look at Asian Americans working in Hollywood.

The Festival is much more than a screening series. The Los Angeles Asian Pacific Festival is an intimate and meaningful celebration of the Asian Pacific experience. For only by seeing on film and video the Asian Pacific experience at home and abroad, do we begin to understand the continuity, complexity, cultural influence and vitality of this multi-cultural community.

Television Academy's Robert F. Lewine

Robert F. Lewine, the first full-time president of the National Academy of Television Arts and Sciences, has died at age 80. He was the man most responsible for bringing the ATAS collection of Emmy award-winning television programs to UCLA, thus forming the core of what was to become the Archive's television collection. During his forward-looking presidency, the Academy also started publishing "TV Quarterly," and inaugurated local station awards and international awards. In 1992, he received the prestigious Syd Cassyd Founders Award for service to this organization. The Archive will miss him as well.

SHERLOCK HOLMES FIGHTS FOR SURVIVAL!

by Cornelia Emerson

The UCLA Film and Television Archive is seeking funding to preserve the complete series of Sherlock Holmes films made by Universal Pictures from 1942 to 1946. These fascinating films update the Sherlock Holmes legend by placing the hero in the context of World War II geopolitics, fighting against the Nazi threat to civilization. Basil Rathbone stars as the super-sleuth, and Nigel Bruce is comically obtuse as Dr. Watson.

"Sherlock Holmes and the Voice of Terror" (1942), the first entry, has Holmes appearing as a Victorian gentleman as he battles Nazis.

In "Sherlock Holmes and the Secret Weapon" (1942), Holmes protects the inventor of a new bombsight from his old antagonist Moriarty.

"Sherlock Holmes in Washington" (1943) shows the hero in search of a hidden microfilm.

"Sherlock Holmes Faces Death" (1943) features a strange mansion for convalescent military officers where a chain of murders occurs.

"Sherlock Holmes and the Spider Woman" (1944) pits Holmes against a glamorous villainess for whom poisonous spiders are the weapons of choice.

"The Scarlet Claw" (1944) finds Holmes in the gloomy marshes of a French-Canadian village, the scene of new murders to solve.

"The Pearl of Death" (1944) has the sleuth searching for a pearl whose possession tends to prove fatal to its owners.

"The House of Fear" (1945) depicts a men's club whose members are being murdered one by one, with Holmes called to investigate.

"The Woman in Green" (1945) invokes blackmail, hypnotism and a string of murdered women.

"Pursuit to Algiers" (1945) has Holmes protecting the heir to an Eastern throne.

"Terror By Night" (1946) shows the hero guarding a priceless diamond on a dangerous train ride from London to Edinburgh.

"Dressed to Kill" (1946) is the final entry in Universal Studios' Sherlock Holmes series.

These endangered nitrate titles are 50 years old, and on the verge of deterioration. The Archive has put them on a priority list, to be preserved as soon as possible; but there is a pressing need for funds to carry out the plan. Each black-and-white feature will cost approximately \$15,000 in laboratory costs alone, and to preserve the entire series of twelve would be \$180,000. Yet these funds must be found to insure that a large and important part of the Sherlock Holmes legend in moving image form is saved and passed along for the enlightenment and enjoyment of future generations.



UCLA Film and Television Archive
FX48
302 East Melnitz
405 Hilgard Avenue
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